

# BOSTON

Play 8 Songs with Tab and Sound-alike CD Tracks



Don't Look Back

Long Time

More Than a Feeling

Party

Peace of Mind

Rock & Roll Band

Smokin'

We're Ready







Tracking, mixing, and mastering by  
Jake Johnson & Bill Maynard at Paradyme Productions  
All Guitars by Doug Boduch  
Bass by Tom McGirr  
Keyboards by Warren Wiegratz  
Drums by Scott Schroedl

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CORPORATION  
7777 W. BLUEMOUND RD. P.O. BOX 13819 MILWAUKEE, WI 53213

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# Guitar Notation Legend

**THE MUSICAL STAFF** shows pitches and rhythms and is divided by bar lines into measures. Pitches are named after the first seven letters of the alphabet.

**TABLATURE** graphically represents the guitar fingerboard. Each horizontal line represents a string, and each number represents a fret.

Notes:

Strings:

high E  
B  
G  
D  
A  
E  
low

4th string, 2nd fret      1st & 2nd strings open, played together      open D chord

**HALF-STEP BEND:** Strike the note and bend up 1/2 step.

**BEND AND RELEASE:** Strike the note and bend up as indicated, then release back to the original note. Only the first note is struck.

**HAMMER-ON:** Strike the first (lower) note with one finger, then sound the higher note (on the same string) with another finger by fretting it without picking.

**TRILL:** Very rapidly alternate between the notes indicated by continuously hammering on and pulling off.

**TREMOLO PICKING:** The note is picked as rapidly and continuously as possible.

**WHOLE-STEP BEND:** Strike the note and bend up one step.

**PRE-BEND:** Bend the note as indicated, then strike it.

**PULL-OFF:** Place both fingers on the notes to be sounded. Strike the first note and without picking, pull the finger off to sound the second (lower) note.

**TAPPING:** Hammer ("tap") the fret indicated with the pick-hand index or middle finger and pull off to the note fretted by the fret hand.

**VIBRATO BAR DIVE AND RETURN:** The pitch of the note or chord is dropped a specified number of steps (in rhythm), then returned to the original pitch.

**GRACE NOTE BEND:** Strike the note and immediately bend up as indicated.

**VIBRATO:** The string is vibrated by rapidly bending and releasing the note with the fretting hand.

**LEGATO SLIDE:** Strike the first note and then slide the same fret-hand finger up or down to the second note. The second note is not struck.

**NATURAL HARMONIC:** Strike the note while the fret-hand lightly touches the string directly over the fret indicated.

**VIBRATO BAR SCOOP:** Depress the bar just before striking the note, then quickly release the bar.

**SLIGHT (MICROTONE) BEND:** Strike the note and bend up 1/4 step.

**PALM MUTING:** The note is partially muted by the pick hand lightly touching the string(s) just before the bridge.

**SHIFT SLIDE:** Same as legato slide, except the second note is struck.

**PINCH HARMONIC:** The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack.

**VIBRATO BAR DIP:** Strike the note and then immediately drop a specified number of steps, then release back to the original pitch.

## Additional Musical Definitions



(accent)

- Accentuate note (play it louder).



(staccato)

- Play the note short.

**D.S. al Coda**

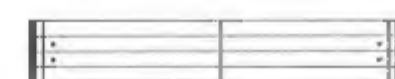
- Go back to the sign (Coda symbol), then play until the measure marked "To Coda," then skip to the section labelled "Coda."

**D.C. al Fine**

- Go back to the beginning of the song and play until the measure marked "Fine" (end).

Fill

N.C.



- Label used to identify a brief melodic figure which is to be inserted into the arrangement.

- Harmony is implied.

- Repeat measures between signs.

- When a repeated section has different endings, play the first ending only the first time and the second ending only the second time.





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# Don't Look Back

Words and Music by  
Tom Scholz

## Intro

Moderately ♩ = 128

\* D/A

A

D/A

E/A

Esus4/A E/A

*f*  
w/ dist.

T	14	15	15	15	14	14	X	X	X	X	7	7	7	9	10	9	X
A	14	14	14	14	14	14	X	X	X	X	7	7	7	9	9	9	X
B	14	16	16	16	14	14	X	X	X	X	7	7	7	9	9	9	X

\*Chord symbols reflect overall harmony.

D/A

A

D/A

E/A

D/A

A

T	14	15	15	15	14	14	X	X	X	X	16	16	16	(16)	14	17	17	14
A	14	14	14	14	14	14	X	X	X	X	16	16	16	(16)	14	17	17	14
B	14	16	16	16	14	14	X	X	X	X	16	16	16	(16)	14	17	17	14

D/A

E/A

Esus4/A E/A

D/A

A

E

F#5

T	15	14	14	17	14	14	15	14	14	17	14	14	15	14	16	14	16	16	16	(16)	16	16	14	16	14	16	14
A	15	14	14	17	14	14	15	14	14	17	14	14	15	14	16	14	16	16	16	(16)	16	16	14	16	14	16	14
B	15	14	14	17	14	14	15	14	14	17	14	14	15	14	16	14	16	16	16	(16)	16	16	14	16	14	16	14

## Verse

D/A

A

D/A

E/A

Esus4/A E/A

D/A

A

I. Don't look back. — It's been too long — since I  
(Oo, — a new day is break - in'.)

T	14	15	15	15	14	14	X	X	X	X	14	14	14	14	14	X	X	X	X
A	14	14	14	14	14	14	X	X	X	X	14	14	14	14	14	X	X	X	X
B	14	16	16	16	14	14	X	X	X	X	14	14	14	14	14	X	X	X	X

D6/A E/A D/A A D/A E/A Esus4/A E/A

felt this way. — I don't mind... — (Oo, — where I get tak - en.) The

7 7 X X 7 X 9 9 X 14 15 15 15 14 14 X X X X 7 7 7 9 10 9 X  
 7 7 X X 7 X 9 9 X 14 14 14 14 14 X X X X 7 7 7 9 9 9 X  
 7 7 X X 7 X 9 9 X 14 16 16 16 14 14 X X X X 7 7 7 9 9 9 X

Pre-Chorus

D/A A E F#5 G

road is call - in', to - day is the day. — (And I can see — it

14 15 15 15 14 14 X X X X 9 9 11 3 3 0 3 0 0  
 14 14 14 14 14 14 X X X X 9 9 11 3 3 0 0 0  
 14 16 16 16 14 14 X X X X 7 7 9 3 3 0 0 0

C D G C D

took so — long — just to re - al - ize I'm much too — strong — not to

0 1 0 2 3 0 0 3 0 0 0 0 0 1 0 2 3  
 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0  
 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3 3





The image shows a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar part and a vocal part. The guitar part is written in standard notation with chord symbols (Dm7, G, A5, F) and a tablature section at the bottom. The vocal part is written in standard notation with lyrics and a "see" instruction. The score is divided into measures by vertical bar lines.

**Guitar Part:**

- Chord Symbols:** Dm7, G, A5, F.
- Tablature:**
  - Measure 1: 3, 5/9, 7, 5.
  - Measure 2: 4, 5, 4, 5.
  - Measure 3: 5, 5, 5, 4, (4).
  - Measure 4: 7, 4, 5, 5, (5).

**Vocal Part:**

- Lyrics:** "in'." and "see \_".
- Notes:** The vocal line consists of eighth and quarter notes, with a "see" instruction at the end of the phrase.

be-yond the road I'm driv - in'.

Interlude

A D/A A D/A E/A Esus4/A E/A

7

14	15	15	15	14	14	X	X	X	X	7	7	7	9	10	9	X
14		14	14	14	14	X	X	X	X	7	7	7	9	9	9	X
14	16	16	16	14	14	X	X	X	X	7	7	7	9	9	9	X

Verse

D/A A D/A E/A D/A A

2. It's a fine ho - ri - zon.

(Oo, — and

14 15 15 15 14 14 X X X X 7 7 X X 7 X 9 9 X 14 15 15 15 14 14 X X X X  
14 14 14 14 14 14 X X X X 7 7 X X 7 X 9 9 X 14 14 14 14 14 14 X X X X  
14 16 16 16 14 14 X X X X 7 7 X X 7 X 9 9 X 14 16 16 14 14 X X X X



D/A E/A Esus4/A E/A D/A A D6/A E/A

Oh, I see my - self in a brand new way. The

I'm a - wak - in' now.

7 7 7 9 10 9 X 14 15 15 15 14 14 X X X X 7 7 X X 7 X 9 9 X

7 7 7 9 9 9 X 14 14 14 14 14 14 X X X X 7 7 X X 7 X 9 9 X

7 7 7 9 9 9 X 14 16 16 16 14 14 X X X X 7 7 X X 7 X 9 9 X

D/A A D/A E/A Esus4/A E/A D/A A

sun is shin - in'. 'Cause I can't lose now, there's

Oo, the clouds are break - in'. I can't lose now,

14 15 15 15 14 14 X X X X 7 7 7 9 10 9 X 14 15 15 15 14 14 X X X X

14 14 14 14 14 14 X X X X 7 7 7 9 9 9 X 14 14 14 14 14 14 X X X X

14 16 16 16 14 14 X X X X 7 7 7 9 9 9 X 14 16 16 16 14 14 X X X X

Pre-Chorus

E F#5 G C D

no game to play. oo.) (I can tell there's no more time left to

9 9 11 0 3 0 0 0 0 1 0 2 3 0

7 7 11 0 0 0 0 0 0 0 0 0 0 0

7 7 11 0 0 0 0 0 0 0 0 0 0 0

G C D Csus2 G/B

Ev - 'ry - thing in my life \_\_\_\_

crit - i - cize. I've seen what I \_\_\_\_ could \_\_ not rec - og - nize.) \_\_\_\_

Am G D Dsus4 D E

was lead-ing me on. But I can be strong.

Half-time feel

End half-time feel

Oh, — yes, I can.

P.S.



# Chorus

A5 F G Dm7

I fi - nal - ly see the dawn ar - riv - in'.

G A5 F G

I see — be - yond the road I'm driv -

## Interlude

Dm7 G5 A

in'. Oo, — far — a - way and left be - hind, — left be -

Half-time feel

G/A

F/A

musical notation for the first system, including guitar and bass staves, and a fretboard diagram.

guitar staff: *hind.* *Oo*

bass staff: *let ring*

fretboard diagram:

12	14	12	15	10	10	10	10	12	10	12	10
12				10							
12				10							
0				10							

Dsus4/A D/A

Dsus4/A

D/A

A5

musical notation for the second system, including guitar and bass staves, and a fretboard diagram.

guitar staff: *let ring*

bass staff: *let ring*

fretboard diagram:

8	7	10	8	7	7	7	9	10	9	7

D

A

F

G

Gsus4 G

D

A

musical notation for the third system, including guitar and bass staves, and a fretboard diagram.

guitar staff: *w phaser*

bass staff: *w phaser*

fretboard diagram:

14	15	15	15	14	X	X	10	10	10	12	13	12	14	15	15	15	14	X	X
14		14	14	14	X	X	10	10	10	12	12	12		14	14	14	14	X	X
14	16	16	16	14	X	X	10	10	10	12	12	12		14	16	16	14	X	X

F

G

D

A

F

G

Gsus4 G

musical notation for the fourth system, including guitar and bass staves, and a fretboard diagram.

guitar staff: *grad cresc*

bass staff: *grad cresc*

fretboard diagram:

10	10	10	12	14	15	15	15	14	X	X	10	10	10	12	13	12
10				14					X	X	10				12	12
10				14	16	16	16	14	X	X	10				12	12



D A F6 G Gsus4 G D Dsus4 D

let ring 1

A5 F#sus2 G

Oh. the sun is shin - in' and I'm on that road.

End half-time feel

A5 A#sus4 A F#sus2 G A5 A#sus4 A F#sus2 G

A5 A#sus4 A F#sus2 G A

Guitar Solo

Em B5 C5 D Am7

D Em B5 C5 D

Am7 D Em B5 C5

D Am7 D

Em B5 C5 D Am7

D E A/E



D/E                      D6/E                      Esus4                      E                      Esus4

[illegible]

C D G C D  
 took so long just to realize I'm much too strong not to

Csus2 Gmaj7/B Am G D  
 Now I see what I am holding me down  
 com - pro - mise.)



Dsus4 D E

I'll turn it a - round. \_\_\_\_\_ Oh, yes, I will

The first system of the musical score. It consists of three staves. The top staff is a vocal line in G major, starting with a whole note G4, followed by a half note A4, a quarter note B4, and a half note C5. The second staff is a guitar line, starting with a whole note G4, followed by a half note A4, a quarter note B4, and a half note C5. The third staff is a guitar line, starting with a whole note G4, followed by a half note A4, a quarter note B4, and a half note C5. The lyrics are "I'll turn it a - round. \_\_\_\_\_ Oh, yes, I will".

### Chorus

Am

F

G

Dm7

I fi - nal-ly see the dawn ar - riv - in'.

The chorus section of the musical score. It consists of three staves. The top staff is a vocal line in G major, starting with a whole note G4, followed by a half note A4, a quarter note B4, and a half note C5. The second staff is a guitar line, starting with a whole note G4, followed by a half note A4, a quarter note B4, and a half note C5. The third staff is a guitar line, starting with a whole note G4, followed by a half note A4, a quarter note B4, and a half note C5. The lyrics are "I fi - nal-ly see the dawn ar - riv - in'."

G

Am

F

G

I see \_\_\_\_\_ be - yond the road I'm driv -

The second system of the musical score. It consists of three staves. The top staff is a vocal line in G major, starting with a whole note G4, followed by a half note A4, a quarter note B4, and a half note C5. The second staff is a guitar line, starting with a whole note G4, followed by a half note A4, a quarter note B4, and a half note C5. The third staff is a guitar line, starting with a whole note G4, followed by a half note A4, a quarter note B4, and a half note C5. The lyrics are "I see \_\_\_\_\_ be - yond the road I'm driv -".

Dm7 G Am F G

- in'. Oh, far a - way and left be - hind.

Fret numbers: 3, 5/7, 9, 10 | 8, 10, 8, 10, 8 | 13, 15, (15) | 13, 13, 15, 17, 18, 15

Am F G

Fret numbers: (15), 12, 15, (15), 13, 15, 13, 12 | 13, 13, 15, 17, 18, 15 | 12, 15, (15), 13, 15, 13, 12

Am F G A

Fret numbers: 13, 13, 15, 17, 18, 15, 17 | 12, 12, (12), 10, 12, 10, 12 | 10

# Breakdown

D A D E/A Esus4/A E/A D/A A

Fret numbers: 14, 15, 15, 15, 14, (14), 7, 9, 10, 9, 14, 15, 15, 15, 14, (14)



# Outro

D/A E/A D/A A D/A E/A Esus4/A E/A

(Don't look back. —

D/A A D6 A E/A D/A A

Oo. — Don't look back. —

D/A E/A Esus4/A D/A A D6/A E, A

Oo. — (Oo.) —

The musical score consists of three staves:

- Chords:** The top staff shows the following chord progression: D/A, E/A, Esus4/A, E/A, D/A, A, D5, and E5.
- Melody:** The middle staff contains the melodic line, featuring various note values, rests, and articulation marks like vibrato and accents.
- Fret Numbers:** The bottom staff provides the fret numbers for each note in the melody: (5) 5, 2 2 5 2, 5 2, 4 2, 4 2, -4 2, 2 0, 2 0, 7 6 7, 9/18, 9 10.

# Long Time

Words and Music by  
Tom Scholz

## Intro

Moderately ♩ = 118

\*F Cm/F Bbsus4/F Bb/F F Cm/F

*f* w/ dist.

TAB

16 16 <16> X X 17 17 19 18 20 18 28 28 29

\*Chord symbols reflect overall harmony

Bbsus4/F Bb/F 1. Cm/F Bbsus4/F Bb F

*8va*

(20) 18 19 20 18 (18) 18 17 18 20 28 20 17 18 17 18 17 17 20 17 18 18

## Verse

F Cm/F Bbsus4/F Bb/F F Cm/F

1. It's been such a long time,

*8va*

15/17 17 18 17 18 20 20 20 20 (20)

Gtr tacet

Bbsus4/F Bb/F F Cm/F Bbsus4/F Bb/F

I think I should be go - in', yeah. And

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F Cm/F B $\flat$ sus4/F B $\flat$ /F F Cm/F

time does - n't wait for me, it keeps on roll - in'.

B $\flat$ sus4/F \*B $\flat$ /D E $\flat$  F Cm/F B $\flat$ sus4/F B $\flat$ /F

Sail on, on a dis - tant

\*Bass plays D

F Cm/F B $\flat$ sus4/F B $\flat$ /D E $\flat$  F Cm/F

high - way, yeah. I've got to keep on chas - in' a dream,

B $\flat$ sus4/F B $\flat$ /F C5 F5/C C5

I've got - ta be on my way. Wish there was some-thing

# Interlude

F/C

E $\flat$ /B $\flat$

B $\flat$ 5

I could say.

\*P M

w/ clean tone

\*Gradually lift P M

B $\flat$

F C

E $\flat$  B $\flat$

## Chorus

F C

E $\flat$ /B $\flat$

B $\flat$

(Well, I'm takin' my time. I'm just, a,

B $\flat$

F/C

E $\flat$ /B $\flat$

mov - in' on You'll forget a - bout me af - ter

[illegible]

Bb F/C Eb/Bb  
 want no more. It's just out - side of your front door

Dm/A
 D5
E5
F5
G5

Yeah, On, yeah, yeah

7/5 9/7 10/8



23 M

## Guitar Solo

3127

F

grad release

542

F Cm/F B<sup>b</sup>sus4/F B<sup>b</sup> Verse F Cm/F

2 Well, I get so lone - ly

*loco*

grad. release

15 15 15 15 15 15 14 16 (16)

B<sup>b</sup>sus4/F B<sup>b</sup>/F Gtr. tacet F Cm/F B<sup>b</sup>sus4/F B<sup>b</sup>/F

when I am with - out you, oo But in my mind,

(16)

F Cm/F B<sup>b</sup>sus4/F B<sup>b</sup>/F F Cm/F

deep in my mind, I can't for - get a - bout you, whoa.

B<sup>b</sup>sus4/F B<sup>b</sup>/D E<sup>b</sup> F Cm/F B<sup>b</sup>sus4/F B<sup>b</sup>/F

Good times, and fac - es that re -

8 8 8 X X 8 X X 10  
6 6 6 X X 6 X X 10  
6 6 6 X X 6 X X 8

F Cm/F B $\flat$ sus4/F B $\flat$ /D E $\flat$  F Cm/F B $\flat$ sus4/F B $\flat$ /F B $\flat$ 5

mind me, yeah. I'm try-in' to for-get your name and leave it all be-

*D.S. al Coda*

C5 F5 C5 B $\flat$ 5

hind me. You're com-in' back to find me

\*P M - - - -

\*Gradually lift P M

Coda

Interlude

B $\flat$  B $\flat$ sus4 B $\flat$  F

It's been such a long time.

\*P M - - - -

\*Gradually lift P M



### Guitar Solo

[illegible][illegible]

F Cm Eb Bb F

w/ bar

1 2 3

Interlude

F5 G5 Eb/Ab Bb/Ab Cm/Ab Bb/Ab

w/ bar

slack

Eb/Ab Bb/Ab Cm/Ab Bb/Ab Csus4 C Csus4 C Csus4

w/ bar

Verse

C F Cm/F Bb/sus4/F Bb/F F Cm/F

3 It's been such a long time. I think I should be go - in', yeah

w/ bar

B $\flat$ sus4/F B $\flat$ /F F Cm/F B $\flat$ sus4/F B $\flat$ /F

And time does - n't wait for me, it keeps on roll -

F Cm/F B $\flat$ sus4/F B $\flat$ /D E $\flat$  F Cm/F

in'. There's a long road

B $\flat$ sus4/F B $\flat$ /F F Cm/F B $\flat$ sus4/F B $\flat$ /D E $\flat$

I got - ta stay in time with, yeah I've got to

F Cm/F B $\flat$ sus4/F B $\flat$  F C5

keep on chas - in' that dream, though I may nev - er find it.





[illegible][illegible]

*Begin fade*

B $\flat$  E $\flat$  F E $\flat$  B $\flat$  E $\flat$

oo. \_\_\_\_\_ Tak - in' my time, \_\_\_\_\_ oo. \_\_\_\_\_

F E $\flat$  B $\flat$  E $\flat$  F E $\flat$

Tak - in' my time, \_\_\_\_\_ oo. \_\_\_\_\_ Tak - in' my time, \_\_\_\_\_

Harm. w/ bar w bar w/ bar w bar

Pitch: G A $\flat$

*Fade out*

B $\flat$  E $\flat$  F E $\flat$  B $\flat$  E $\flat$

oo. \_\_\_\_\_ Tak - in' my time, \_\_\_\_\_ oo.) \_\_\_\_\_

w. bar

# More Than a Feeling

Words and Music by Tom Scholz

## Intro

Moderate Rock = 110

Dsus4

D

Csus2

G/B

G

Dsus4

D

**TAB**

*pp* w/ clean tone let ring throughout *mf*

Cadd2

G/B

G

Dsus4

D

Csus2

G/B

G

## Verse

Dsus4

D

Cadd2

G/B

G

Dsus4

D

1. I looked out this morn - ing and  
2. See additional lyrics

Csus2

G/B

G

Dsus4

D

Cadd2

G/B

G

the sun was gone, — turned on some mus - ic to start my day And

Dsus4                      D                      Csus2                      G/B                      G                      Dsus4                      D

lost my - self in a fa-mil - iar song, I closed my eyes and I

Csus2

slipped a - way

Am Em/G

w dist & chorus

12 12 12 (12)

The musical notation for the guitar solo in "Hotel California" is shown in two systems. The first system covers measures 1 through 5, and the second system covers measures 6 through 10. The notation includes a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The solo is characterized by its use of natural harmonics, indicated by the 'x' marks on the strings. The first system shows a D major chord, a Dsus4 chord, and a G major chord. The second system shows a C major chord, an Em chord, and a D major chord. The solo is a classic example of a "Hotel California" style solo, featuring a mix of natural harmonics and a melodic line that is both simple and memorable.

It's



Chorus

G C Em D

more than a feel - ing - when I

G C Em D

hear that old song - they used to play, - And

G C Em D

I be - gin dream - ing - till I

G C Eb Em7

see Mar i anne walk a - way - I see my Mar -

To Coda ⊕

w/ slight dist

Asus4 A Asus2 A G G D/F# Em7

- i - anne walk - in' a - way. ...

**Interlude**

D5 Csus2 G/B G D5

*D.S. al Coda*

Csus2 G/B G

**Coda**

Em7

I see my Mar

w/ slight dist

Asus4 A Asus2 A B5 A5 G D/F#

i - anne walk - in' a - way. — Hey!...

### Guitar Solo

The musical score for "The Sound of Silence" is presented in three systems. The first system shows the guitar part with a treble clef and a key signature of one sharp (F#), and the piano part with a bass clef. The guitar part features a melodic line with a long note on the first staff, followed by a series of chords (Asus4, A, D, G) indicated by letters above the staff. The piano part features a bass line with a series of chords (Asus4, A, D, G) indicated by letters below the staff. The second system shows the guitar part with a treble clef and a key signature of one sharp (F#), and the piano part with a bass clef. The guitar part features a melodic line with a series of chords (Asus4, A, D, G) indicated by letters above the staff. The piano part features a bass line with a series of chords (Asus4, A, D, G) indicated by letters below the staff. The third system shows the guitar part with a treble clef and a key signature of one sharp (F#), and the piano part with a bass clef. The guitar part features a melodic line with a series of chords (Asus4, A, D, G) indicated by letters above the staff. The piano part features a bass line with a series of chords (Asus4, A, D, G) indicated by letters below the staff.

The image shows a musical score for the song "The Sound of Silence" by Simon and Garfunkel. It includes a guitar staff and a bass staff. The guitar staff is in treble clef with a key signature of one sharp (F#). The bass staff is in bass clef. The score is divided into measures with corresponding chords: Em, A, G, D/F#, and Em7. The guitar part features a melodic line with various techniques like bends, vibrato, and a "loco" section. The bass part provides a harmonic foundation with specific fingerings indicated by numbers 1-5.

**Chords:** Em, A, G, D/F#, Em7

**Guitar Staff:**

- Measure 1: Em chord, notes E4, G4, B4.
- Measure 2: A chord, notes C#4, E4, G#4.
- Measure 3: G chord, notes B3, D4, F#4.
- Measure 4: D/F# chord, notes F#3, A3, C#4, D#4.
- Measure 5: Em7 chord, notes E4, G4, B4, D5.

**Bass Staff:**

- Measure 1: 5
- Measure 2: 7, 11, 9, 11, 9
- Measure 3: 12, 11
- Measure 4: 12, 14, 15, 14, 16
- Measure 5: 17, (17)

**Interlude**

D5 Csus2 G/B G

D5 Csus2

Verse

Csus2 G/B G Dsus4 D

mf Harm

When I'm tired and think

Csus2      G/B      G      Dsus4      D      Csus2      G/B      G

ing cold,      I hide in my mus - ic,      for - get the \_\_\_ day \_\_\_ and

3 0 3 0 3 3 3 3 2 3 0 0 3 0 3 3

3 2 3 0 0 3 2 3

Dsus4      D                      Csus2      G/B                      G      Dsus4                      D

dream of a girl I used to know, I closed my eyes and she

*p*

[illegible]

Chords: Dsus4, D, Csus2, G/B, G, D5, Dsus4, D

She slipped a - way,

P.S.

Chords: Csus2, G/B, Csus2, D5, Dsus4, Csus2

ah, ah,

Chords: G/B, Am, Em/G, D

P.S.

Chords: G, C, Em, D, C



# Outro-Chorus

G C Em D G C

It's more than a feel - ing

Em D G C

when I hear that old song they used

Em D G C

to play And I be - gin dream - ing

Em D G C

till I see Mar - i - anne walk a -

Em D G C

way.

8 9 7 | X X X | 8 8 | X X X | 7 7 | X X X | 4 4 | 4 4 | 4 9 | 9 9 | 9 9

9 9 | X X X | 9 9 | X X X | 7 7 | X X X | 5 5 | 5 5 | 5 10 | 10 10 | 10 10

7 | X | 7 | 7 | 5 | X | 5 | 3 | 3 | 3 | 8 | 8 | 8

Em D G C

8 9 7 | X X X | 8 8 | X X X | 7 7 | 0 | 4 4 | 4 4 | 4 9 | 9 9 | 9 9

9 9 | X X X | 9 9 | X X X | 7 7 | 0 | 5 5 | 5 5 | 5 10 | 10 10 | 10 10

7 | X | 5 | 5 | 0 | 3 | 3 | 3 | 8 | 8 | 8

Em D C G C

8 9 7 | X X X | 8 8 | X X X | 7 7 | X X X | 4 4 | 4 4 | 4 9 | 9 9 | 9 9

9 9 | X X X | 9 9 | X X X | 7 7 | X X X | 5 5 | 5 5 | 5 10 | 10 10 | 10 10

7 | X | 5 | X | 3 | 3 | 3 | 3 | 8 | 8 | 8

Em D G C Em D

*Repeat and fade*

8 9 7 | X X X | 8 8 | X X X | 7 7 | 0 | 4 4 | 4 4 | 4 9 | 9 9 | 9 9

9 9 | X X X | 9 9 | X X X | 7 7 | 0 | 5 5 | 5 5 | 5 10 | 10 10 | 10 10

7 | X | 5 | 5 | 8 | 8 | 7 | X | X | 7 | 7 | 7 | 5 | X | X | 5

#### Additional Lyrics

2. So many people have come and gone,  
Their faces fade as the years go by.  
Yet I still recall as I wander on,  
As clear as the sun in the summer sky

**Words and Music by  
Tom Scholz and Brad Delp**

**Moderately  $\rho = 100$**

**mf**  
w/ chorus  
let ring

**TAB**

let ring ---

Dadd4/A A5

Oh, — yeah!

let ring — let ring —

A7(no3rd) Dadd4/A A5

1. Well, you know — I don't get off on work-in'

2., 3. See additional lyrics

let ring — let ring —

A7(no3rd) Dadd4/A A5

day af - ter day. — I wan-na have some fun while I'm here. —

let ring — let ring —

A7(no3rd)

I play the game when it's go-ing my way, — and there's noth-in' like a par - ty when it's

let ring —

### Pre-Chorus

Dadd 4/A

E5

kick - in' in - to gear. 1. I'm get - tin' read - y for a par - ty to - night. — Yes,  
2., 3. See additional lyrics

let ring ----- let ring -----

A                      \*D/G                      D                      G    D                      A5                      E5

I'm       get - tin' read - y       to       cruise. —                      And       if you've got       some - thin' for me,

let ring 1

\*Bass plays G

**To Coda 1** 

C5 D5 C#5 D5 C#5 D5 C#5 N.C. A5

I've got some-thin' for you. Ba -

\*\*PM

(9 9 7) 9 7 11 7 9 7 11 0 3 3 3 5 3 5 3 5 3 0 7 6 7 6 7 6 0 2 2 0



# Chorus

N.C.

A5

C5

D5

N.C.

- by, it's a par - ty and no - bod - y cares what we're do -

G5 F#5 G5 F#5 E5 A5

N.C.

A5

C5

D5

in' there. Ba - by, it's a par - ty as long as you're there, -

*D.S. al Coda 1*

N.C.

A5

D5

G5

N.C. G5

F#5 G5 F#5 E5 A5

It's a par - ty, par - ty, par - ty'

# ⊕ Coda 1

## Chorus

N.C. A5 C5 D5 NC

by, it's a par - ty and no - bod - y cares — what we're do -

G5 F#5 G5 F#5 E5 A5 NC. A5 C5 D5

in' there. Ba - by, it's a par - ty as long — as you're there

N.C. A5 D5 G5

It's a par ty, par - ty, par - ty! So come on! —

E

Go! \_\_\_\_\_  
 (Oh, \_\_\_\_\_ come on, — let's par - ty down!) \_\_\_\_\_

PS

12 12 10

X X 7 X -7

1/2

1

hold bend

8 7 (7)

0-

Guitar Solo

A5

A7sus4

grad bend

1/2

5 7 7/12 10 11 10 11 14 15 14 15 14 15 14 16 14 16 14 14 15

Dadd4/A

A5

w/ bar — steady dive

-2 1/2

(16) (16) 14 17 (+17) 1/2 4 7 (+7)

A7(no3rd)

Dadd4/A

E5

F5

w/ bar — steady ascent

(0) 10 (5) 4 X 4 (4) 2 5 7 0 0 5 (5) 4 2 0 1

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the melody and the first measure of the bass line. The second system contains the next two measures of the melody and the next two measures of the bass line. The melody is written in treble clef with a key signature of two sharps (F# and C#). The bass line is written in bass clef. The melody features a mix of eighth and sixteenth notes, with some measures containing triplets. The bass line consists of eighth notes and rests. The score is labeled with 'C5' and 'G5' above the melody, indicating the starting notes for the first and second systems. The bass line includes fingerings (1, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12) and a '6/7' marking. The piece concludes with a double bar line and a repeat sign.

*D.S. al Coda 2*

C/G G C/G G C/G G C/G G C/G G A5

Whoa, whoa, whoa.

P S

## ⊕ Coda 2

[illegible]

A5

E5

if you've got some - thin' for me, I've got some - thin' for you. —

C5

D5 C#5 D5 C#5 D5 C#5 NC. A5

(Oh, — do you know what I'm talk - in' a - bout?) — Ba -

\*PM

\*Gradually lift P M

## Chorus

N.C.

A5

C5

D5

- by, it's a par - ty and no - bod - y cares —

1/2

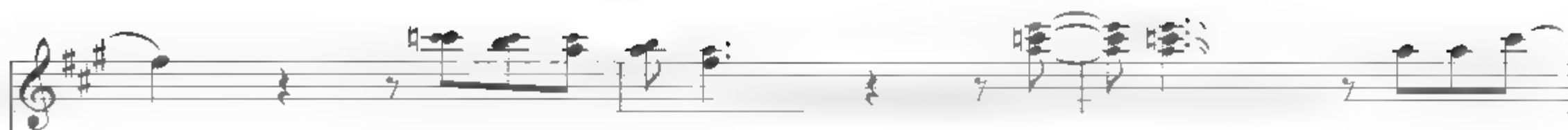


N.C.

G5 F#5 G5 F#5 E5 A5

N.C.

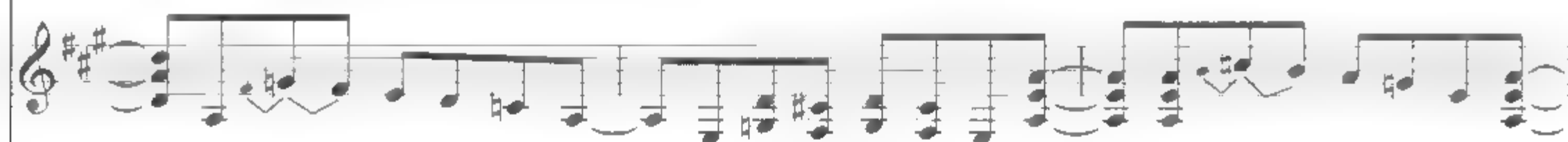
A5



what we're do - ing there.

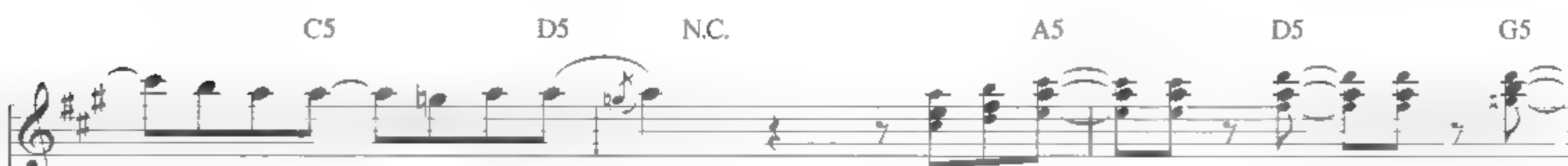
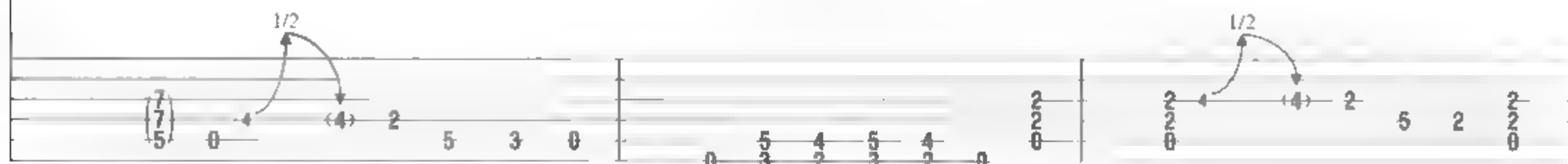
Ba - by,

it's a par



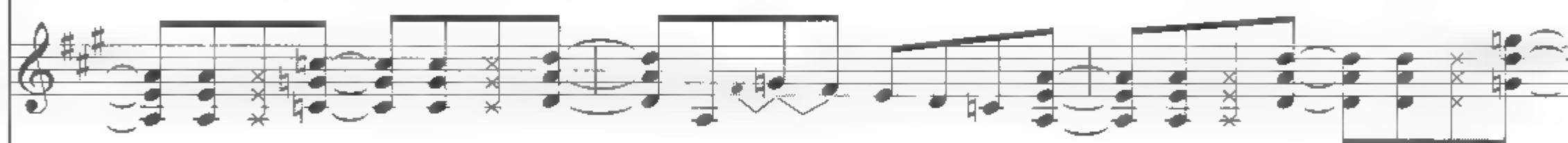
- ty as long as you're there.

It's a par - ty, par - ty, par -



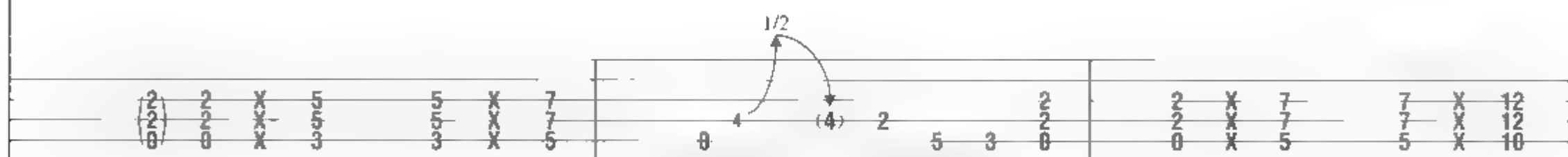
- ty as long as you're there.

It's a par - ty, par - ty, par -



- ty as long as you're there.

It's a par - ty, par - ty, par -



## Interlude

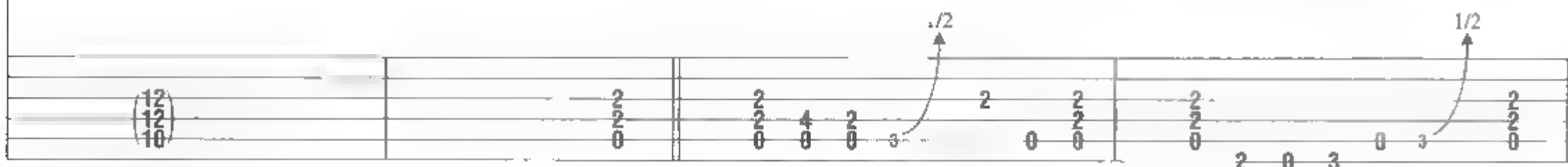
A5



- ty'



- ty'



# Outro-Verse

A7(no3rd)

Dadd4/A

A5

Now, a man does-n't live on bread

let ring

A7(no3rd)

Dadd4/A

A5

a-lone, ah. He's got to have some lov-in' each and ev-ry night. And a

let ring

C/A

wom-an's got to have it if the truth be known. Let's get to - geth - er, hon - ey,

let ring

Bm/A A5 C/A Bm/A A5

it's al - right. — I said, a. Let's get to - geth - er, hon - ey, it's al - right. — Come on.

C/A Bm/A G5

Let's get to - geth - er, hon - ey, it's al - right. —

Slower ♩ = 100

A5

Oh! — Get down!  
(Oh! — Get down and par-ty!)

#### Additional Lyrics

2. I can't believe it when some people say  
That it's a sin the way we live to die.  
You know, there's never been a more natural thing  
Yeah, there's a brand-new story but it's the same old lie.

3. Get down and party, if you need a cue  
You're sure to find one in the crowd  
Oh! Just meet your friends and have a toke or two  
In a place where they can never play the music too loud.

Pre-Chorus 2. So come on, get ready for the time of your life,  
'Cause I'm gettin' right in the groove.  
And if you've got somethin' for me,  
I've got somethin' for you.

Pre-Chorus 3. And get ready for a party tonight,  
'Cause I'm gettin' right in the groove.  
And if you've got somethin' for me,  
I've got somethin' for you.

# Peace of Mind

Words and Music by  
Tom Scholz

## Intro

Moderately  $\text{♩} = 128$

$C\sharp m/G\sharp$  A

$E5/B$  B

$E5/B$  B5

$C\sharp m/G\sharp$  A

*mf*  
w/ clean tone

**TAB**

$E5/B$  B

$E5/B$  B5

$C\sharp m/G\sharp$  A

$E5/B$  B

$E5/B$  B5

w/ dist

$C\sharp m/G\sharp$  A

$E5/B$  B

$E5/B$  B5

$C\sharp m/G\sharp$  A

$E5/B$  B

$E5/B$  B5

$C\sharp m/G\sharp$  A

$E5/B$  B

$E5/B$  B5

E A/E E A/E E A/E E A/E E

Verse

A/E E E A/E E A/E E A/E

I Now if you're feel-in' kind-a low 'bout the dues you've been pay-ing.

let ring -----

D5 A5 E A/E E

fu-ture & com-in' much too slow And you wan-na run but some-how you just

let ring -

A/E E A/E D5 A5 B5

keep on stay-in', can't de-cide on which way to go, whoa.

let ring -----



# Chorus

C#m/G#

A

E5/B

B

E5/B

B5

Yeah, yeah, yeah. I un - der - stand a - bout in - de - ci - sion, but

C#m/G#

A

E5/B

B

E5/B B5

C#m/G#

A

I don't care if I get be - hind. Peo - ple liv - in' in

E5/B

B

E5/B B5

C#m/G#

A

E5/B

B

E5/B B5

com - pe - ti - tion, all I want is to have my peace of

A5

mind.

## Interlude

E

A/E

E

Yeah!

A/E E A/E E A/E E A/E E A/E E

Whoa. \_\_\_\_\_

2. Now you're \_\_\_\_\_

*let ring* 1

**Verse**

E A/E E A/E E A/E D5 A5 E

climb-in' to the top of the com-pa-ny lad-der, hope it does-n't take too long. \_\_\_\_\_

3. See additional lyrics

*let ring* 1

A/E F A/E E A/E

Can't - cha see there'll come a day when it won't mat-ter, come \_\_\_\_\_

*let ring* 1 *let ring* ----- 1

D5 A5 B5

\_\_\_\_\_ a day when you'll be gone? \_\_\_\_\_ Whoa, \_\_\_\_\_ oh. \_\_\_\_\_

*PS*

# Chorus

C#m, G# A E5/B B E5/B B5 C#m/G# A

I un - der - stand a - bout in - de - ci - sion, but I don't care if I

E5/B B E5/B B5 C#m/G# A E5/B B E5/B B5

get be - hind. Peo - ple liv - in' in com - pe - ti - tion,

C#m/G# A E5/B B E5/B B5 A5

all I want is to have my peace of mind.

## Bridge

B5 N.C. A5 C#5 E5 B5 N.C.

Take a look a - head

To Coda

A5 C#5 E5 B5 N.C. A5 C#5 B5

Take a look a - head. Yeah, yeah, — yeah, yeah.

Interlude

E Esus4 E Esus4 E Esus4 E Esus4 E

Whoa!

Guitar Solo

Esus4 E Esus4 E D5

Whoa!

D5 A5 E

The musical score for the 'Interlude' section of 'The Sound of Music' is presented in three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note chord labeled 'A5'. The middle staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note chord labeled 'A5'. The bottom staff is a guitar staff with a key signature of one sharp (F#) and a 4/4 time signature. It begins with a whole note chord labeled 'A5'. The score is divided into two main sections. The first section, labeled 'Interlude', consists of a 4-measure phrase. The second section, labeled 'P.S.', consists of a 4-measure phrase. The score ends with a double bar line.

[illegible]

## ⊕ Coda

Capo 2

A5 C#5 B5 A5 C#5 B5

*rit. poco a poco*

Look a - head'

(Oo, oo, oo,

*rit. poco a poco*

2 6 4 2 6 4 2 2 6 4 2 2 6 4 2

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. It includes a guitar staff and a bass staff. The guitar staff features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The bass staff features a bass clef and a 4/4 time signature. The guitar staff includes a capo on the first fret, indicated by a "C1" symbol. The music is written in a style that combines standard notation with tablature. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The guitar staff includes a capo on the first fret, indicated by a "C1" symbol. The music is written in a style that combines standard notation with tablature. The guitar staff has a treble clef and a key signature of one sharp (F#). The bass staff has a bass clef and a key signature of one sharp (F#). The guitar staff includes a capo on the first fret, indicated by a "C1" symbol. The music is written in a style that combines standard notation with tablature.

## Breakdown

### A tempo

[illegible]

## Outro

Key signature: One sharp (F#). The score includes a key signature change to two sharps (D major) for the final measure.

Chords and fingerings for the guitar accompaniment:

- Measure 1: E5 (9), B5 (7)
- Measure 2: E5/B (9), B5 (7)
- Measure 3: C#m/G# (4/6), A (4)
- Measure 4: E5/B (7), B (4)
- Measure 5: E5/B (7), B5 (6)
- Measure 6: E5/B (7), B5 (6)
- Measure 7: E5/B (7), B5 (6)
- Measure 8: E5/B (7), B5 (6)
- Measure 9: E5/B (7), B5 (6)
- Measure 10: E5/B (7), B5 (6)
- Measure 11: E5/B (7), B5 (6)
- Measure 12: E5/B (7), B5 (6)
- Measure 13: E5/B (7), B5 (6)
- Measure 14: E5/B (7), B5 (6)
- Measure 15: E5/B (7), B5 (6)
- Measure 16: E5/B (7), B5 (6)
- Measure 17: E5/B (7), B5 (6)
- Measure 18: E5/B (7), B5 (6)
- Measure 19: E5/B (7), B5 (6)
- Measure 20: E5/B (7), B5 (6)
- Measure 21: E5/B (7), B5 (6)
- Measure 22: E5/B (7), B5 (6)
- Measure 23: E5/B (7), B5 (6)
- Measure 24: E5/B (7), B5 (6)
- Measure 25: E5/B (7), B5 (6)
- Measure 26: E5/B (7), B5 (6)
- Measure 27: E5/B (7), B5 (6)
- Measure 28: E5/B (7), B5 (6)
- Measure 29: E5/B (7), B5 (6)
- Measure 30: E5/B (7), B5 (6)
- Measure 31: E5/B (7), B5 (6)
- Measure 32: E5/B (7), B5 (6)
- Measure 33: E5/B (7), B5 (6)
- Measure 34: E5/B (7), B5 (6)
- Measure 35: E5/B (7), B5 (6)
- Measure 36: E5/B (7), B5 (6)
- Measure 37: E5/B (7), B5 (6)
- Measure 38: E5/B (7), B5 (6)
- Measure 39: E5/B (7), B5 (6)
- Measure 40: E5/B (7), B5 (6)
- Measure 41: E5/B (7), B5 (6)
- Measure 42: E5/B (7), B5 (6)
- Measure 43: E5/B (7), B5 (6)
- Measure 44: E5/B (7), B5 (6)
- Measure 45: E5/B (7), B5 (6)
- Measure 46: E5/B (7), B5 (6)
- Measure 47: E5/B (7), B5 (6)
- Measure 48: E5/B (7), B5 (6)
- Measure 49: E5/B (7), B5 (6)
- Measure 50: E5/B (7), B5 (6)
- Measure 51: E5/B (7), B5 (6)
- Measure 52: E5/B (7), B5 (6)
- Measure 53: E5/B (7), B5 (6)
- Measure 54: E5/B (7), B5 (6)
- Measure 55: E5/B (7), B5 (6)
- Measure 56: E5/B (7), B5 (6)
- Measure 57: E5/B (7), B5 (6)
- Measure 58: E5/B (7), B5 (6)
- Measure 59: E5/B (7), B5 (6)
- Measure 60: E5/B (7), B5 (6)
- Measure 61: E5/B (7), B5 (6)
- Measure 62: E5/B (7), B5 (6)
- Measure 63: E5/B (7), B5 (6)
- Measure 64: E5/B (7), B5 (6)
- Measure 65: E5/B (7), B5 (6)
- Measure 66: E5/B (7), B5 (6)
- Measure 67: E5/B (7), B5 (6)
- Measure 68: E5/B (7), B5 (6)
- Measure 69: E5/B (7), B5 (6)
- Measure 70: E5/B (7), B5 (6)
- Measure 71: E5/B (7), B5 (6)
- Measure 72: E5/B (7), B5 (6)
- Measure 73: E5/B (7), B5 (6)
- Measure 74: E5/B (7), B5 (6)
- Measure 75: E5/B (7), B5 (6)
- Measure 76: E5/B (7), B5 (6)
- Measure 77: E5/B (7), B5 (6)
- Measure 78: E5/B (7), B5 (6)
- Measure 79: E5/B (7), B5 (6)
- Measure 80: E5/B (7), B5 (6)
- Measure 81: E5/B (7), B5 (6)
- Measure 82: E5/B (7), B5 (6)
- Measure 83: E5/B (7), B5 (6)
- Measure 84: E5/B (7), B5 (6)
- Measure 85: E5/B (7), B5 (6)
- Measure 86: E5/B (7), B5 (6)
- Measure 87: E5/B (7), B5 (6)
- Measure 88: E5/B (7), B5 (6)
- Measure 89: E5/B (7), B5 (6)
- Measure 90: E5/B (7), B5 (6)
- Measure 91: E5/B (7), B5 (6)
- Measure 92: E5/B (7), B5 (6)
- Measure 93: E5/B (7), B5 (6)
- Measure 94: E5/B (7), B5 (6)
- Measure 95: E5/B (7), B5 (6)
- Measure 96: E5/B (7), B5 (6)
- Measure 97: E5/B (7), B5 (6)
- Measure 98: E5/B (7), B5 (6)
- Measure 99: E5/B (7), B5 (6)
- Measure 100: E5/B (7), B5 (6)



1. *C#m/G# A E5/B B E5/B B5* 2. *E5/B B E5/B B5*

*C#m/G# A E5/B B E5/B B5 C#m/G# A*

*Begin fade*

*E5/B B E5/B B5 C#m/G# A E5/B B E5/B B5*

*Repeat and fade*

*C#m, G# A E5/B B E5/B B5*

*Additional Lyrics*

3. Now ev'rybody's got advice they just keep on givin';  
Doesn't mean too much to me  
Lots of people out to make-believe they're livin';  
Can't decide who they should be.

# Rock & Roll Band

Words and Music by  
Tom Scholz

## Intro

Moderately fast ♩ = 140

B5 A5/B B5 A5/B B5 E5 A5 B5 A5/B B5 A5/B B5

*f* w/ dist P M

E5 A5 B5 A5 B B5 A5 B B5 E5 A5

w wah-wah as filter wah-wah off

P M

14

## Verse

B5 E A

1. Well, \_\_\_\_\_ we were just \_\_\_\_\_ an - oth - er band out of Bos -  
2. See additional lyrics

E A E

ton \_\_\_\_\_ on the road \_\_\_\_\_ to try to make ends \_\_\_\_\_ meet \_\_\_\_\_ Play -

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A E A

- in' all the bars, sleep-in' in our cars, - and we prac - ticed right on out in the street. -

E A

No, - we did - n't have much mon - ey, we bare -

A E F#

- ly made e-nough to sur - vive. - But when we got up on stage - and got read -

A5 B5 NC.

- y to play, peo ple came a - live -

# Chorus

C#m A5 B5 C#m

Rock and roll band, — ev - 'ry - bod - y's wait - in', get - tin' cra - zy, an -

A5 B5 E5 F#5 G5 G#5 A5

tic - i pat ing love and mu - sic Play.

B5 E5 N.C. E5

— play, — play, — yeah, yeah, — yeah, yeah. — 2. Danc -

2. G5 G#5 A5 B5 E

— sic. — Play, — play, — play, — yeah, yeah, — ah! —

let ring — P.S.

# Guitar Solo

F# E5/F# F#5 E5/F# F# B5 E5

F#5 E5/F# F#5 E5 F# F#5 B5 E5

F# E5/F# F#5 E5/F# F# B5 E5

A5 B5 E

3 Play -

Verse

A E A

- in' for a week in Rhode Is - land, a man — came to the stage one — night, —

(7) 2 2 0 3 4 2 3 4 2 2 2 3 4 2 2 0

E A

He smoked a big ci - gar and drove a

2 2 0 3 4 2 2 2 2 2 3 4 2 2 0

E A

Cad - il - lac car - and said, "Boys, — I think this band's out - ta sight." —

2 2 0 3 4 2 2 2 2 2 3 4 2 2 0

D5 D#5 E A E

Ah! "Sign — a rec-ord com-pa - ny con - tract, you know —

2 2 0 0 3 4 X 5 X 6 2 2 2 2 2 3 4 0 3 0 3 4 2 2 0



A E F#

I've got great ex - pec - ta - tions. When I hear you on the car ra - di - o

A5 B5 N.C

you're gon - na be a sen - sa - tion " Yeah, yeah.

# Chorus

C#m A5 B5 C#m

Rock and roll band, ev - 'ry - bod - y's wait - in', get - tin' cra - zy, an -

A5 B5 E5 F#5 G5 G#5 A5

tie - ing love, and mu - sic. Play,

B5 E5 F#5 G5 G#5 A5

play, play, yeah, yeah'

w/ wah-wah as filter

7 7 9 9 11 11 11 11 4 5 6 7

5 5 7 7 9 9 9 9 16

B5 G5 A5 E A

Outro

(7) 7 9 9 12 12 14 14 11/13 11/13 13/16

12 12 14 14 14 12

G5 E A G5 E

(16) 16 14 12 11/13 11/13 13/16 16 14 12 11/13

D5 A E5

Free time

(13) 11/13

#### Additional Lyrics

2. Dancin' in the streets of Hyannis, we were getting pretty good at the game.  
People stood in line and didn't seem to mind, you know ev'rybody knew our name.  
Livin' on rock 'n' roll music, never worry 'bout the things we were missing.  
When we got up on stage and got ready to play, people came alive.

# Smokin'

Words and Music by  
Tom Scholz and Brad Delp

## Intro

Fast ♩ = 172 (♩ = ♩)

A5

*mf*  
w/ Rockman  
let ring -----

Play 3 times

TAB

## Verse

D5

C5

1. We're gon - na play you a song, ... a lit - tle bit of rock 'n' roll. ...  
2., 3. See additional lyrics

let ring -----

PM -----

A5

D5

Yeah! ... You got - ta let your-self go, the

let ring -----

let ring -----

PM -----

C5 A5

band's gon - na take con - trol, yeah. We're get - tin'

PM

let ring

let ring

7 5 6 7 X 5 0 2 0 2 2 3 4 0 2 0 2 3

E5 D5 A5 E5

off to - day. We'll pick you up and take

2 2 2 7 7 7 9 9

To Coda

C5 G5 D5 A5

you a - way. Ah, get down to - night

let ring

let ring

0 2 0 2 2 3 4 0 2 0 2 2 3 4

Chorus

A5

Smok - in'.

let ring

let ring

0 2 0 2 2 3 4 0 2 0 2 2 3 4 0 4 (4) 2 4 2 0

D5 C5 D5 A5

smok - in', Boo-gie to - night, — just keep on tok - in'.

slight P M

D5 C5 D5

Smok - in', smok - in' I'll feel al right, — ma ma.

slight P M

A5 G

I'm not jok in', yeah

Interlude A5

let ring

2. Interlude D5

2 Get your

let ring

Oh! \_\_\_\_\_ Yeah, yeah

The first system of the musical score. The vocal line (treble clef) has two phrases: "Oh!" followed by a long note, and "Yeah, yeah" followed by a triplet of eighth notes. The piano accompaniment (treble and bass clefs) features a series of chords and a triplet of eighth notes in the right hand.

### Organ Solo

Am7

D5/A

Am7

The second system of the musical score, labeled "Organ Solo". It shows the organ solo line (treble clef) and the piano accompaniment (treble and bass clefs). The organ solo line features a series of chords and a triplet of eighth notes. The piano accompaniment features a series of chords and a triplet of eighth notes.

D5, A

The third system of the musical score. The organ solo line (treble clef) features a series of chords and a triplet of eighth notes. The piano accompaniment (treble and bass clefs) features a series of chords and a triplet of eighth notes.

Am7

The fourth system of the musical score. The organ solo line (treble clef) features a series of chords and a triplet of eighth notes. The piano accompaniment (treble and bass clefs) features a series of chords and a triplet of eighth notes.

D5/A

Am7

The fifth system of the musical score. The organ solo line (treble clef) features a series of chords and a triplet of eighth notes. The piano accompaniment (treble and bass clefs) features a series of chords and a triplet of eighth notes.



D5/A Am7

A5 D5 C5

A5 C5 D5 C5 A5 D/A A

D5 C5 A D/A A C5 D5 C5 A5

D/A A D/A A A5 C5

D5 C5 G5 A5

7 7 7 7 5 0 2 2 0

Gm, A Dm, A A7sus4

PM

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A Dm, A Gm7/A

PM

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Asus4 A Gm/Bb Dm/A Gm6

PM

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

A Bb Dm/A Gm7 A7sus4 A7

0 1 0 3 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

Gm Dm/F C/E Bb/D F/C

Gm/Bb Asus4 A B°7

Asus4 A

Am7 Play 3 times P.M.

D5 C5

A5 N.C. E5 D5 A5

E5 C5 G5 D5 A5

*D.S. al Coda*

3. Ev -

⊕ Coda

Ah, get down to - night



# We're Ready

Words and Music by Tom Scholz

## Intro

Moderately fast ♩ = 140

(Hi hat)

E5 B/D# A/C# E5

*mp* P M P M P M P M

**TAB**

0 0 0 0 7 0 0 6 7 0 0

1. 2.

E A/E E Gadd9 Asus2 Gadd9 Asus2

let ring let ring let ring let ring

1 I'm

1 2 2 1 0 2 0 2 0 2 0 2 0 2

## Verse

Half-time feel

E5 B/D# A/C# E5 E A/E E Gadd9 Asus2

read-y for more, — the feel-in' now that I'm be - side you. We'll

P M P M P M P M let ring let ring let ring

9 9 7 1 2 2 1 0 2 0 2 0 2



E5 B/D# A/C# E5 E A/E E

o - pen the door, \_ do an - y - thing that we de - cide to. And I

P.M.----- P.M.--- PM PM--- *f* w/ dist

**Pre-Chorus**

G D5 A Cadd9 D

know that there's some - thin' that's just out of sight. And I feel like I'm fi - nal - ly

let ring let ring 4 let ring 4 let ring ----- let ring

**End half-time feel**

G5 Em7 Am D Dsus4 D

see - in' the light. \_ Hold - in' on, \_ girl, I know it's right. \_ I know it's right. \_ We're

let ring 4 let ring 4

**Chorus**

E5 A5/E E5 B5/E A5/E E A5/E E5 B5/E

read - y' Hey'

PM 4 PM 4 PM PM PM 4 PM 4 PM PM

Verse

Half-time feel

E5 B/D# A/C# E5 E A/E E Gadd9 Asus2

2. You and I... find a rea - son to

*mf* P.M. ----- Jst off P.M. ----- P.M. P.M. ----- let ring ----- let ring ----- let ring -----

E5 B/D# A/C# E5 E A/E E

sim - pli - fy a change of sea - son. And I

P.M. ----- P.M. ----- P.M. P.M. ----- w/ dist.

Pre-Chorus

G D5 A Cadd9 D

feel like it's time we were off on our way. We can go so much far - ther than

let ring ----- let ring ----- let ring ----- let ring

End half-time feel

G5 Em7 Am D Dsus4 D

we've come to - day. Hold - in' on, — girl, and come what may. — Come what may. — We're

let ring ----- 1/2 let ring -----

# Chorus

E5 A5/E E5 B5/E A5/E E A5/E E5 B5/E A5/E

read - y! We're

PM PM PM PM PM PM PM PM

7 9 7 7 6 7 9 7 7

E A5/E E5 B5/E A5/E E A5/E E5 B5 E

Yeah. We're read-y. Come

read - y We're read - y.

PM P.M. PM PM P.M. P.M.

6 7 9 7 7 6 7 9 14 16

## Guitar Solo Half-time feel

C#5 B5 C#5 A5 Asus2 A5 B5 A5/B

on! Come on! Come

16 16 (16) 14 16 17 16 14 16 14 16 17 14 19 (19) 16 17 16 17 16 16 18

G#5 F#5/G# B5 C#5 B5 F#5 E5/F#

on, \_\_\_\_\_ yeah \_\_\_\_\_ (Oo) \_\_\_\_\_

16 18 16 21 19 21 19 22 21 21 19 21 21 19 21 21 19 21

Detailed description: This block contains the first system of a guitar score. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). Chord symbols G#5, F#5/G#, B5, C#5, B5, F#5, and E5/F# are written above the staff. The lyrics 'on, yeah (Oo)' are written below the staff. The bottom staff is a fretboard diagram with fret numbers 16, 18, 16, 21, 19, 21, 19, 22, 21, 21, 19, 21, 21, 19, 21, 21, 19, 21. There are also some wavy lines indicating bends or vibrato.

E5 F#5 E5 B5 N.C. B5 End half-time feel

We can \_\_\_\_\_

16 18 16 21 19 21 19 22 21 21 19 21 21 19 21 21 19 21

Detailed description: This block contains the second system of a guitar score. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). Chord symbols E5, F#5, E5, B5, N.C., and B5 are written above the staff. The lyrics 'We can' are written below the staff. The bottom staff is a fretboard diagram with fret numbers 16, 18, 16, 21, 19, 21, 19, 22, 21, 21, 19, 21, 21, 19, 21, 21, 19, 21. There are also some wavy lines indicating bends or vibrato.

Asus2

find a way \_\_\_\_\_

let ring d sl. off

2 2 0 0 2 0 2 0 2 0 2 0 2 0 2 0 2

Detailed description: This block contains the third system of a guitar score. The top staff is a treble clef with a key signature of three sharps (F#, C#, G#). Chord symbol Asus2 is written above the staff. The lyrics 'find a way' are written below the staff. The bottom staff is a fretboard diagram with fret numbers 2, 2, 0, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2, 0, 2. There are also some wavy lines indicating bends or vibrato.

## Interlude

E5 B/D# A C# E5 E A/E E A5 A5/B

3 We're

P.M. P.M. P.M. P.M. let ring let ring

0 0 0 0 9 7 0 0 9 6 7 4 0 0 1 X 2 2 X 4 0 1 2 2 0 2 2 2 0 2 2 2

### Verse

## Half-time feel

E5 B/D# A/C# E5 E A/E E Gadd9 Asus2

read-y now catch - m' a wave to ride on

PM PM PM PM let ring let ring

0 0 0 0 9 7 0 0 9 6 0 4 0 0 1 2 2 1 2 2 0 2 0 2 2 0 2

E5 B/D# A/C# E5 E A/E E

Stead y now, head - in' where we de - cide on. And I

PM PM PM PM PM *f* w/ dist

0 0 0 0 9 7 0 0 0 7 4 0 0 1 2 2 2 2 0 2

### Pre-Chorus

### End half-time feel

do some thing right

Come on, make it if we hold on tight, —

hold on tight. —

We're

### Chorus

read - y. Yeah! (Oh, yeah!)

P.M. P.M. P.M. P.M.

7 9 7 7 6 7

E5 B5/E A5/E E A5/E E B5/E A5/E

We're read - y! Yeah, \_ yeah. \_ We're

PM. PM. PM. PM PM PM PM PM

9 9 9 7 6 7 9 7 7

E A5/E E5 B5/E A5/E B5/E E5 A5/E

read - y' Oo We're read - y

PM 1 PM PM PM PM 1

E5 B5/E A5/E E5 A5/E E5 B5/E

(Yeah) We're read - y, — yeah, — yeah. We're

PM PM PM PM PM PM PM

E5 A5/E E5 B5/E A5/E E5 A5/E E5 B5/E

read - y, yeah, — yeah, yeah — One! Two! Three! Four! Come

(We're read - y!)

PM PM PM PM PM PM PM

**Guitar Solo**  
Half-time feel

C#5/G# B5 C#5 A5 Asus2 A5 B5 A5/B B5

on'

16 16 (16) 14 16 17 16 14 16 14 16 17 14 16 17 16 17 16 16 18



G#5 F#5/G# B5 C#5 B5/C# F#5 E5/F#

8va

16 18 16 21 21 19 21 19 22 21 21 1/2 (21) 19 21 21 1/2 (21) 19 21 21 1/2 (21) 19 21

F#5 E5 B5

End half-time feel

We can

8va

1/2 21 (21) 19 17 19 17 19 17 16 18 16 (16)

Asus2

find a way.

let ring

2 2 0 0 2 0 0 2 0 0 2 0 2 0 2 0 2 0

Interlude

E5 B/D# A/C# E5 E A/E E A5 A5/B

We're

P.M. P.M. P.M. P.M. let ring let ring

1 2 2 1 2 2 0 2 0 2 2 2 0 2 0 2 2 2

# Outro

E5 B/D# A/C# E5 E A/E E Gadd9 Asus2

read - y now. \_ Oo. \_ we're read - y now. \_ We're

P.M. ----- P.M. ----- P.M. ----- P.M. ----- let ring ----- let ring ----- let ring -----

0 0 0 0 9 7 0 0 9 6 0 4 0 0 1 2 2 1 0 2 0 2 3 0 2 2 2

## End half-time feel Free time

E B/D# E5 Aadd9/E

rit.

read - y now. \_ Oo. \_

P.M. ----- P.M. ----- rit. P.M. ----- let ring -----

0 0 0 0 9 7 0 0 9 6 0 0 7 4 0 0 0 0 0 0 0 0 6 7 6 7 6 7

let ring -----

7 6 0 7 6 7 6 0 6 7 6 7 6 7 6 7 0 0 6 7 6 6

## Begin fade

## Fade out

let ring -----

7 6 6 7 6 0 4 0 0 0 0 0 0 0 6 7 4 7 0 4 7



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